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Etchings Engravings Mezzotints and Color Prints

Mrs. Siddons in color by S. Arlent Edwards, and others by the same; Vyboud's etching of Elizabeth of France; Mathey's "The Evening Walk"; Bartolozzi Prints; Woodcuts and Engravings by Albrecht Durer; American Views; Sporting and Coaching Scenes; a Choice Collection of the Proof Woodcuts of the late Henry Wolf.

To be Sold at Auction
TUESDAY EVENING, DECEMBER 19, 1916
at 8:15 o'clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

ETCHINGS ENGRAVINGS MEZZOTINTS AND COLOR PRINTS

OTTO H. BACHER.

1. BRIDGE AT WÖRTH. Signed proof of this original etching on Japan paper.

FRANCESCO BARTOLOZZI.

2. THE TRIUMPH OF LOVE. Circular stipple engraving in red. French mat and gilt frame.

3. VENUS AND CUPID. The latter holds a helmet. Circular stipple engraving in red. 4to. French mat and gilt frame.

4. PENELOPE TAKING DOWN THE BOW OF ULYSSES. Stipple engraving in brown. 4to. French mat and gilt frame.

5. YOUTH PREPARING FOR WAR. With maidens and others in group. Stipple engraving in red. 4to. French mat and gilt frame.

6. A SACRIFICE TO CUPID. Stipple engraving after Cipriani. Printed in red. Modern impression.

7. A LADY SEATED READING. Etching in brown after Guercino.

8. BARTOLOZZI SCHOOL. Cupid's Revenge. Engraved by Scorodomoff, sc. Stipple engraving in red. Folio. Modern impression.

SIR FRANK BRANGWYN.

9. ORIGINAL ETCHING IN BROWN. A laborer carrying a pile of books. An archway and buildings in the background.
Fine impression of one of the smaller etchings of Brangwyn.

BRONZE BAS RELIEF BY A. STELLA.

10. SCENE FROM A PLAY. Signed. Blue plush frame. Folio.

MARC DE BYE.

11. LION, WOLF, BEAR AND PIGS. Paul Potter inv. Marc de Bye fecit. Nic. Visscher excudit. Complete set of the eight plates. Fine impressions before the address of Schenck. (8)

CALIFORNIA.

12. BURNING OF THE STEAMSHIP "GOLDEN GATE," July 27, 1862, on her voyage from San Francisco to Panama. Colored lithograph by Currier and Ives. 4to, old gilt frame.

13. INTERIOR OF A CHINESE THEATRE. Drawing in black and white, signed Stafford Northcote, 1891. (Place not named but possibly San Francisco.) 15½ x 22 in.

14. YOSEMITE VALLEY. Two large photographs of the Yosemite Valley, suitable for framing. (2)

D. Y. CAMERON.

15. PERTH BRIDGE. Painter etching.
One of the early impressions on soft paper.

CLAUDE LORRAIN.

16. THE HOME-COMING HERD. Line engraving by Haldewang. Large folio.

COACHING.

17. OPPOSITION COACHES AT SPEED. Modern impression of one of Newhouse's famous coaching scenes. Folio. Framed.

18. A STAGE-COACH. Colored lithograph by Delpech, drawn by Horace Vernet. Folio. Old gilt frame.
A rare print that has been repaired.

19. "ALL RIGHT." Colored print of a "Four-in-hand." Folio. Framed.

COCK FIGHTING.

20. ORIGINAL ENGLISH PAINTING. Canvas about 1820 of a Game-cock with steel spurs. Inscribed "Old Friend won a sixteen £50, at Newcastle on the 5th. April, 1820. R. Small, feeder. W. F. Pinx." 24½x18½ in. In the original black-and-gold frame.
Scarce and interesting.

TIMOTHY COLE.

21. ON THE CLIFF. After Winslow Homer. Wood engraving, printed in carmine.
Signed proof.

COLOR PRINTS.

22. MARIE LOUISE. Empress of Napoleon 1. Bust in circle. Engraved by Canus. Paris, circa 1812.
    Printed in colors. Fine and rare.

23. A VIEW OF THE ROYAL EXCHANGE. Aquatint by Havell after Shepherd. Printed in colors. London: Ackermann, 1816. Folio, margin cut close.

24. NORTH-EAST VIEW OF WESTMINSTER ABBEY. Aquatint by Stadler after Gendall. Printed in colors. London: Ackermann, 1817. Folio.
    Very decorative print.

25. ABELARD AND ELOISA. Mezzotint by Jehner after Cosway, in Colors. 1794. 4to.
    Scarce old English decorative mezzotint.

26. AN ENGLISH PRINCESS. Time of Charles I. Mezzotint printed in colors. Unsigned.

27. DA VINCI'S MONA LISA. Mezzotint printed in colors. Unsigned.

28. THE AGE OF INNOCENCE. After Reynolds, Mezzotint engraved by J. J. Cade, printed in colors. 4to. Signed Proof.

29. SIMPLICITY. After Reynolds. Mezzotint engraved by J. J. Cade and printed in colors. 4to. Signed Proof.

30. A CHILD SEATED IN A GARDEN. English scene. Mezzotint printed in colors. 4to.

31. VIEW NEAR BLACKFRIER'S BRIDGE. From a picture in the possession of David Garrick. Aquatint by Valentine Green and F. Jukes after Marlow. Printed in brown. Folio. 1777.

32. A SPANKING DOG DAY & REAL MELTER IN THE COUNTRY. M. E. del. G. H. sc. Caricature. Aquatint in colors. Ca. 1800.

33. KALLMORGEN (FRIEDRICH). In a Hay-field. Original lithograph printed in colors.

JOHN SINGLETON COPLEY.

34. DEATH OF MAJOR PIERSON. The Defeat of the French Troops in the Market Place of Saint Heliers. Line engraving after Copley by A. Kessler. Folio.
    Very Fine Open Letter Proof of a famous engraving. With margins.

SAMUEL COUSINS.

35. THE COUNTESS OF BLESSINGTON. Mezzotint after Lawrence. Sm. folio, full margins. Lond., 1837.

FINE OPEN LETTER PROOF of the portrait of a beautiful woman, author and friend of Lord Byron, showing her three quarter length, seated.

CURRIER LITHOGRAPHS.

36. LIFE AND AGE OF MAN. Colored lithograph by N. Currier. 4to. old mahogany frame. (1849.)

37. THE HOUSEHOLD PETS. Lithograph in colors. 4to. Old pearwood and bird's-eye maple frame. 1847.

38. THE MARRIAGE. Lithograph in colors. 4to, old Mahogany frame. 1841.

39. LOOK AT MAMMA. Lithograph in colors. 4to, old black frame. (1849.)

A. G. DORING.

40. LANDSCAPE. Etching. With signed presentation inscription by the etcher. India Proof.

ORIGINAL DRAWINGS.

41. COVENT GARDEN. Water color drawing about the end of the eighteenth century, in the style of Rowlandson and possibly by that artist. 14x19½in.

A very well-executed and interesting drawing, showing Old Covent Garden, the famous old church, the Piazza and the old buildings, with many groups of people. Rowlandson made several large drawings of London about 1800 which are now in South Kensington Museum and private collections.

42. SMITH (B. L.) Water color drawing of a deep valley between high mountains. Very well executed. Signed and dated 1856.

Possibly a California Scene?

43. ROWLANDSON DRAWING. Young women picking apples in a tree. Sepia drawing. Somewhat faded.

44. WORTH (THOMAS). The Champion in Danger; The Champion in Luck. Two humorous water-color drawings. Signed. 4to. (2.)

ALBRECHT DURER.

45. THE FAMILY OF THE SATYR. B. 69. Copper engraving 1505.

Very good impression of one of Durer's early engravings on copper. Very scarce.

46. MADONNA CARESSING THE CHILD. B. 35. Engraved 1513. Good impression but a very slight tear has been repaired.

47. THE SIEGE OF A TOWN. Durer's large wood-engraving executed in 1527. Oblong folio.

Early impression with the Imperial Eagle watermark. Scarce. An exceedingly interesting engraving for the number of figures in action and the large landscape.

48. THE RESURRECTION. B. 15. Wood-engraving. Folio.

EARLOM (RICHARD).

49. THE EXHIBITION OF THE ROYAL ACADEMY OF PAINTING IN THE YEAR 1771. Mezzotint after Brandom. Folio.

50. LION AND LEOPARD IN COMBAT. Mezzotint. Proof before Letters. Folio.

S. ARLENT EDWARDS.

51. MRS. SIDDONS. Mezzotint printed in colors. Proof with remarque. Signed and noted by S. Arlent Edwards. Framed.

52. MRS. SIDDONS. Remarqueproof printed in brown.

53. LADY ELIZABETH COMPTON. After Reynolds. Mezzotint printed in brown.

54. THE BLUE BOY. After Gainsborough. Mezzotint printed in brown.

55. MARTIN VAN NIEUWENHOVE. After Hans Memling. Mezzotint printed in brown.

THOMAS FAED.

56. SATURDAY NIGHT. Engraved by H. Lemon. Folio.

HANS BALDUNG GRUN.

57. THE HOLY FAMILY. Wood engraving unknown to Bartsch. Folio.

HENRY HARPIGNIES.

58. LANDSCAPE. Lithograph drawn by the painter. Printed by Terry. Large 4to.

Interesting copy with autograph presentation inscription from Harpignies to Daubigny.

SAMUEL HOLLYER.

59. RENEWING THE LEASE. Humorous engraving of monkeys after W. H. Beard. Folio.

GUSTAVE KRUELL.

60. PORTRAIT OF WALT WHITMAN. Seen at bust-length. Woodcut, proof.

61. THE DAUPHIN. Woodcut after Greuze. Proof.

62. PRINCES IN THE TOWER. After Millais. Woodcut proof.

LAGUILLERMIE.

63. MUSIDORA. Etched after Gainsborough. Folio. Signed Proof.

Believed to be a portrait of Lady Hamilton and the only portrait of her done by Gainsborough. Only 150 were printed.

MAXIME LALANNE.

64. CHICKENS. Etched after Ribot. China Proof from Lalanne's own collection with his stamp.

SIR THOMAS LAWRENCE.

65. MASTER LAMBTON. Mezzotint by G. H. Phillips. 1839. Fine Proof.

F. C. LEWIS.

66. HEAD OF A STAG-HOUND; THE WOUNDED DEER; THE COTTAGE DOOR; and other etchings by Lewis. Delicate etchings and original impressions. 1826-36. (6)

ABRAHAM LINCOLN.

67. BUST PORTRAIT. Looking to front. From life by F. B. Carpenter. Engraved by F. Halpin. Fine India Proof. 1866. Folio.

68. BUST PORTRAIT. Nearly profile to left. Etched by T. Johnson. Artist's Signed Proof, No. 22. Folio. On Japan Vellum.

AUGUSTE LEPERE.

69. LES TROPHEES. Original wood engraving. Japan proof.

LONDON VIEW.

70. FISH STREET HILL. Showing the Monument (to the Great Fire of 1666, built by Sir Christopher Wren in 1677) and the Church of St. Magnus. Engraved by T. Morris after Marlow. 1795. Folio.

Interesting not merely for the buildings but for the costumes of the various groups of people, the old coach of the Lord Mayor, etc.

ARMAND MATHEY.

71. THE MORNING WALK. Etched after Gainsborough. Brilliant Parchment Proof signed by the etcher. Large folio.

MORTIMER L. MENPES.

72. WESTMINSTER. Original etching.

Proof on large paper printed and signed by Menpes.

CHARLES MERYON.

73. MERYON'S DEDICATION TO ZEEMAN. From Meryon's "Eauxfortes sur Paris," 1852. A poem etched in the form of a cross and printed in two colors, red and black. Fine Proof.

74. ALLEGORICAL FRAME FOR A PORTRAIT. Etching. Fourth of nine states, before the lynx was erased, etc. Fine Proof.

On the margin is pencilled, possibly by Meryon, "18 Fev. 1862." The etching was executed in 1862.

MISCELLANEOUS.

75. VILLAGE CHOIR. Engraved by Bourne after Webster; The Village School—in Repose; Japanese photograph colored, of a Geisha Girl. (3 pcs.)

76. GIRARDET (PAUL). The Transfiguration. Mezzotint after Raphael; Charlotte Corday in prison, goupilgravure; (2 pcs.).

77. WOODCUTS. PROOFS. Skirmish with the Indians, after Frederick Remington. Wood engraving by J. W. Evans; Jacob Wrestling with the Angel, after Kenyon Cox. Wood engraving by H. Davidson. (2.)

J. A. S. MONKS.

78. SHEEP CROSSING THE PASTURE. Painter etching. Printed in brown. Folio.

GEORGE MORLAND.

79. BOY WITH PIGS OUTSIDE A THATCHED BARN. Mezzotint by J. R. Smith after Morland. Original impression printed in colors. Slight abrasion in the sky. Folio. 1803.

Rare.

EVERT van MUYDEN.

80. BLOODHOUNDS. Etching. Signed Proof of the First State marked by the artist as only four printed. 4to.

81. HORSES FIGHTING. Three original drawings on two sheets of the same subject—in red and blue chalks and pen-and-ink. Two are signed. Obl. folio.

Apparently the original drawings for an etching.

NAPOLEON I.

82. PLAN OF WATERLOO. Engraved in 1815 by Davies; Group portraits "British and Their Allies," "Bonaparte Family, Generals, etc.," "Generals." Folio (4).

83. MOSCOW; GRAND ENTRY OF THE ALLIED SOVEREIGNS INTO LEIPSIC. COLORED AQUATINTS printed by Bowyer 1814 and 1815. Folio, centre crease, otherwise fine impressions with margins. (2)

NAVAL.

84. THE FLEET PROVISIONING AT SEA. Unsigned lithograph of old wooden battle-ships at sea. Folio, undated but probably about 1830. Large folio. Framed.

85. THE GREAT EASTERN. Large folio broad-sheet with colored view and two sectional plans. Published in New York, n. d. (ca. 1858). Small repair. Framed.

The Great Eastern came to New York in 1860.

NEW JERSEY.

86. EDGEHILL SCHOOL, PRINCETON, N. J. Early colored woodcut. Obl. 8vo, old mahogany frame.

NEW ORLEANS.

87. ASYLUM FOR DESTITUTE ORPHAN BOYS. Founded 1824. New Orleans. Drawn by W. F. Knox. Engraved, printed and colored by J. Hill. AQUATINT IN COLORS. Sm. folio, old pearwood frame.

Fine impression. A Very Rare Print.

OLD ENGLISH ENGRAVINGS.

88. SUMMER'S EVENING. Engraved by Picot after De Loutherbourgh. Folio, 1794.

89. A FERN CUTTER'S CHILD. Stipple engraved by Conte after Westall. Folio.

90. A BOY MENDING HIS NET. Stipple engraved after Westall. Folio.

OSTADE.

91. DANCE OF BOORS IN A CABARET. Line engraving, published by Langlois, Paris. Folio.

STEPHEN PARRISH.

92. LEWISBORG ON THE SCROON. Etching. Oblong 4to.

GEORGE PENCZ.

93. TOBIT AND THE ANGEL. B.17 (3). 16mo.
Good impression.

CHARLES A. PLATT.

94. LANDSCAPE. Pretty etching and dry-point by this American artist. Oblong 4to, framed.

PORTRAITS.

95. MADAME CARADORI (ALLAN). Operatic Singer, sang in New York. Lithograph by Grevedon, 1831. Folio.

96. MISS FOOTE. Actress, afterwards Countess of Harrington. Mezzotint showing her dancing through a landscape. Engraved by Lupton after Clint. Sm. folio. 1824.

97. MISS S. BOOTH. Of the Theatre Royal, Covent Garden. Mezzotint by Meyer. Folio. Open Letter Proof. 1813.

98. ISAIAH THOMAS. American Printer, 1749-1831. Engraved on copper by F. S. King for the Society of Iconophiles, 1898.
The portrait is after the painting by Gilbert Stuart, only 132 were published. India Proof.

99. JAMES RIVINGTON. American printer and bookseller, 1724-1802. Engraved by F. S. King for the Society of Iconophiles. 1901.
After a painting by Stuart, only 132 printed. India Proof.

100. HUGH GAINE. American Printer, 1750-1807. Engraved by F. S. King, for the Society of Iconophiles. 1897.
After a painting by Stuart, only 132 published. India Proof.

101. DICKENS SEATED IN HIS STUDY. Engraved by Hollyer. Folio.
A very fine proof before all letters on India paper.

102. FRANZ HALS. Etched by Baillie from his own painting. 4to. First State with the date 1765. India Proof.

103. BERNARD PICART. Painter and engraver. Mezzotint portrait engraved by Verkolje. 1715.

104. SCOTT SEATED IN HIS LIBRARY AT ABBOTSFORD. Engraved by A. G. Campbell after Wm. Allan. Folio.
A VERY FINE IMPRESSION BEFORE LETTERS AND ON INDIA PAPER.

105. ROBERT E. LEE. Bust portrait in Confederate Uniform. Oval engraving unsigned. Folio. India Proof.

106. NIGHTINGALE (FLORENCE). Full length portrait, seated opposite Constantinople. Engraved by Wellstood. Folio, 1856.

107. TAYLOR (ZACHARY). Seated, half length. Lithograph in colors by N. Currier. 4to. Old mahogany frame. 1849.

108. HENRY WARD BEECHER. Cabinet photograph, signed in full. Framed.

109. JUNIUS BRUTUS BOOTH AS RICHARD III. Photograph from a drawing, colored by hand. 4to.

REMBRANDT.

110. THE SYNDICS. Mezzotint from the Original Painting by Richard Houston. Fine original impression published 1775.
Scarce.

111. REMBRANDT'S WIFE. Mezzotint after Rembrandt by Earlom. Folio. London, 1777. Good original impression with large margins.

ROMNEY.

112. HEAD OF LADY HAMILTON AS A BACCHANTE. Mezzotint by G. S. Every. Signed India Proof.

RUBENS.

113. ELIZABETH OF FRANCE. Daughter of Henry IV. Etched after Rubens by Jean Vyboud. Large folio.
Signed Vellum Proof with additional signed inscription by the etcher. Beautiful, decorative etching.

SIR FRANK SHORT.

114. WHITE HART TAVERN. Early small etching by Sir Frank Short executed in 1884. Fine impression, framed.

JAMES D. SMILLIE.

115. SLEEPING GIRL. Original pure mezzotint, after Shirlaw. Signed Proof, only 25 published. 4to.

SPORTING.

116. VALE OF AYLESBURY STEEPLE-CHASE. Second Day. Modern impression of a rare aquatint in colors by Turner and Hunt. Folio. Framed.

117. THE GREAT MATCH. Scene on an English race-course, before the start. Colored lithograph, published by Lipschitz, London. Slight repairs. Folio. Framed.

118. THE CHASE. Time of George II. Colored lithograph. Oblong folio. Framed.

119. LULU TROTTING. To beat Goldsmith Maid's fastest time at Rochester, N. Y., Oct. 14, 1875. Large folio colored lithograph.

120. THE CELEBRATED TROTTING HORSE AMERICAN STAR. Rare stud broadside with engraving of the horse. Dated Libertyville (N. Y.) April 12, 1847. Printed at Poughkeepsie. Folio. Framed.

121. ARE YOU ONE OF THE BO-HOYS? Humorous lithograph: "Lorret," imported Percheron stallion. (2)

G. T. STODART.

122. WINTER. After Wheatley. Mezzotint and stipple engraving. India Proof.

J. J. TISSOT.

123. IN THE GARDEN. Etching. Signed Proof and from his own collection with his red stamp. 4to.

GEORGE VERTUE.

124. PORTRAIT OF EDMOND WALLER, THE POET. Engraved after Kneller, 1727.

G. F. WATTS.

125. HOPE. Engraved by F. Reynolds. Mezzotint printed in colors.

JAMES McNEILL WHISTLER.

126. ALDERNEY STREET. Etching by Whistler, for the Gazette des Beaux-Arts. Kennedy 238 II. Framed.

Good impression.

SIR DAVID WILKIE.

127. RENT DAY. Engraved by A. Raimbach.

Fine impression of a noted picture of the early English 19th Century.

128. BLIND MAN'S BUFF. Engraved by A. Raimbach. Fine impression, folio.

129. THE READING OF THE WILL. Engraved by John Burnet. Folio. London, 1842. Stained.

130. THE BLIND FIDDLER. Engraved by John Burnet. Folio.

SIGNED PROOF WOODCUTS ON CHINA PAPER BY HENRY WOLF.

Each of which was selected by the artist for presentation.

131. PAN AND THE WOLF. After J. Alden Weir's landscape.

SIGNED PROOF ON CHINA PAPER, "*With compliments . . . .engraved by Henry Wolf.*"

132. THE ONRUSHING WAVE. After Paul Dougherty (Collection of Geo. D. Pratt, Brooklyn).

SIGNED PROOF ON CHINA PAPER.

133. THE VOICE OF THE TREES. After C. M. Dewey.

A very beautiful twilight landscape. Signed proof on China paper.

134. THE WOOD GATHERERS. After George Inness, 1891. Signed proof on plate paper, cut in 1902. (Hearn collection.)

One of the best of the Wolf woodcuts.

135. MOONLIGHT IN HOLLAND. After Ch. Warren Eaton.

SIGNED PROOF ON CHINA PAPER. An upright block somewhat larger than those ordinarily used.

136. PORTRAIT OF A GIRL. After E. C. Tarbell. (H. A. Strentor Collection.)

SIGNED PROOF ON CHINA PAPER, mounted by Mr. Wolf on the reverse of a discarded plate of "Blowing Bubbles."

137. "THERE WAS THE DOOR," etc. After H. W. Watrous.

Portrait, half length, with verse of two lines written on by Mr. Wolf. SIGNED IMPRESSION ON CHINA PAPER.

138. WILLIAM DEAN HOWELLS. Nearly full length, seated. After Frank Fowler.

Very fine signed impression on China paper.

139. PORTRAIT OF AN ARTIST. After Robt. Vonnoh.

A beautiful impression of Vonnoh's portrait of his wife. SIGNED PROOF ON CHINA PAPER.

140. MISS F. Portrait after Emil Fuchs.

SIGNED PROOF ON CHINA PAPER.

141. JOSEPHINE. Half length after E. C. Tarbell.

The "diploma" painting of his little daughter by the artist when elected to the National Academy, rendered with exquisite fidelity by Wolf on the wood block. SIGNED PROOF ON CHINA PAPER.

142. MERCEDES. Very fine signed proof on China Paper after the painting by F. Luis Mora.

143. CHRISTINA. After Cecilia Beaux. Owned by Mrs. Alex. Sedgwick, Stockbridge, Mass.

SIGNED PROOF ON CHINA PAPER. A little girl of three or four is shown as a white blossom against the black gown of her mother.

144. "THE BLUE KIMONO." Full length after R. Henri.

SIGNED PROOF, *"Henry Wolf sculp't"*, ON CHINA PAPER.

145. MRS. THOMAS ROBINS. After Carroll Beckwith.

SIGNED PROOF ON CHINA PAPER.

146. CHRISTINA. DUCHESS OF MILAN. After Holbein.

Full length. SIGNED PROOF ON CHINA PAPER.

147. A SPANISH LADY. After Fortuny (Met. Museum).

SIGNED PROOF ON CHINA PAPER.

148. A SPANISH LADY. After Velasquez (Elkins Collection, Philadelphia).

SIGNED PROOF ON CHINA PAPER.

149. DUQUE D'OLIVAREZ. After Velasquez.

SIGNED PROOF ON CHINA PAPER, with Mr. Wolf's pencilled note, "Copyright, 1911, by the Hispanic Society of America."

150. MADAME DE CRESPIGNY. After Romney. Collection of Mr. J. H. McFadden, Philadelphia.

Three-quarter length, seated in a landscape. SIGNED PROOF, "With my compliments," on China Paper.

151. JANE EYTON. After Gainsborough (Widener Collection).

Half-length in oval. SIGNED PROOF ON CHINA PAPER.

152. A GERMAN LADY. After B. Siegel (Met. Museum).

AN UNUSUALLY FINE IMPRESSION, AND A SIGNED PROOF ON CHINA PAPER.

153. BISMARCK. After Franz von Lenbach. (Pulitzer Collection.)

Three-quarter length, seated. SIGNED PROOF ON CHINA PAPER.

154. SARAH BACHE. Daughter of Franklin. After Hoppner. (Metropolitan Museum.)

FINE SIGNED PLATE PROOF, mounted in passe-partout.

155. PORTRAIT OF A LADY. After W. M. Chase. CHINA PAPER PROOF, SIGNED BY MR. WOLF. Repaired. Passe-partout frame.

WILLIAM WOOLLETT.

156. THE DEATH OF GENERAL WOLFE. Engraved after West. Folio. 1776.

Fine Early Open Letter Proof and before the lines of dedication. Scarce in this state.

YACHTING.

157. THE CELEBRATED YACHT AMERICA. Winner of the Queen's Cup. Colored lithograph by Currier and Ives. 4to.

S. L. PARSONS & CO., Inc., Printers, 45 Rose St, New York.

View, Dec. 15 No. 36 Sale Dec. 20

Japanese Prints
Chinese and Japanese Textiles and Paintings

Many of the fine prints of Hiroshige's "Tokaido Road"; the "One Hundred Views of Yedo," the "Shokoku Meisho" and others; Prints by Hokusai including proofs in black and white.

Chinese silk Tapestry Weavings, including three Pillar hangings with figures; two very rare and unusual Temple Banners; an ancient painting representing a Japanese Legend from the collection of Howard Pyle; a large painting on silk by Shunsui, etc.

To be Sold at Auction
WEDNEDSAY EVENING, DECEMBER 20, 1916
at 8:15 o'clock

THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

JAPANESE COLOR PRINTS

Chinese and Japanese Textiles and Paintings

Sale Wednesday Evening, December 20, 1916, at 8:15 o'clock

1. HIROSHIGE. Snow landscape, with snow falling quietly. A beautiful print.

2. HIROSHIGE. A driving rain storm. A celebrated print. Condition excellent.

3. HIROSHIGE. View of Fujiyama. Mellow tones. Very striking composition.

4. KUNIYASU. Five ladies at a tea-house, watching a spring torrent. Charming color; an effective print.

5. KUNISADA. Young girl walking on the river shore, under a black and yellow umbrella. Very pleasing.

6. KUNISADA (signed *Toyokuni*). Girl in fine black and yellow robe, standing by a wall. Perfect condition (preserved in an album).

7. KUNISADA. A lute player. A graceful figure; fine color harmony. Perfect condition.

8. KUNISADA. Young woman at her domestic duties. Interesting details; mellow color scheme.

9. ASHIAKO. DIPTYCH. Showing two figures—man and woman, yellow background with procession.

10. ASHIHIRO. DIPTYCH. The Spirit appearing to a man and woman in a Great Storm. Fine original.

11. ASHIHIRO. Lady and man conversing. Tea-service is shadowed on the Shoji. DIPTYCH.

12. ASHIHIRO. Man persuading his sweetheart. Fine coloring. He wears plain green, and she a lilac robe with fine black obi.
    A RARE DIPTYCH.

13. DIPTYCH BY ASHIHIRO. Combat, with four figures.
    The principals are in white, their servitors in black and lavender, seen against a grey wall. Effective in composition and coloring.

14. ASHIKO. Snowstorm. Diptych.
Man with umbrella near a seated lady, her robe of black and pink. Fine registration; original impression.

15. ASHIKO. Diptych. Three men under Pine Trees near a Temple.

16. ASHIKO. Diptych.
Man reading a proclamation to a nobleman, behind whom is his wife holding her baby. Fine grouping and original coloring.

17. HOKKEI. The Eighteen Poets. Three-toned print in the original tinted border.
Broadsheet; scarce.

18. HOKUSAI, 1760-1849. Birth of Koso, "The Sun Lotus," or Buddha. Black-and-white.
An interesting picture of the birth of the founder of Buddhism.

19. HOKUSAI. Buddha Attacked by a Shogun. Rare Black-and-white.

20. HOKUSAI. Buddha Seeking Hiyei Mountains, after persecution.
Black and white print. Rare.

21. HOKUSAI. Buddha Allaying a Great Storm. Black-and-white of fine quality.

22. HIROSHIGE. Viewing the twisted pines on the sea-shore. Deep rich color.

23. HIROSHIGE. Landscape with distant mountains. Mellow tones, excellent atmospheric quality.

24. HIROSHIGE. Woman seated by a reedy river at moonrise. Beautiful grays and blues. Large print.

25. HOKUSAI. Buddha Tempted by the Goddess. Black-and-white.

26. HOKUSAI. Goddess (Snake Shichimen) Summoned by Buddha. Scarce black-and-white.

27. HOKUSAI. Buddha at Monobu, teaching the people. Black-and-white.

28. HOKUSAI. Miracle of the Lotus Plants, which Buddha caused to grow in mid-ocean. Rare black-and-white print.

29. HOKUSAI. Buddha Watching Devil Fire, in a rainstorm. Very fine "rain-print" in black-and-white.

30. ASHITOMO. Two men on the sea-shore. Fine soft yellows and blue-grays.

31. KUNISADA. Lady riding a black ox, attended. Fine contrasting blues and greens in the breakers beyond.

32. HIROSHIGE. A similar subject. Note the splendid black of the ox, and the excellent distance.

33. KUNISADA (signed Toyokuni). The celebrated triptych representing the cock-fight.

34. ——. Man with an oar, beside a torrent, in a rainstorm. Note rich brown of the coat, contrasting with grays and yellows.

35. ——. Woman in a garden, crouching under a rainstorm. Good color and balanced composition.

36. ——. Striking figure of warrior in blue, yellow and black, holding a weapon.

37. HOKUSAI. Color print. A lord contemplating butterflies. Late impression.

38. HOKUSAI. Old man sweeping, under a tree. From the "Gwafu" series. Original.

39. HOKUSAI. Same series. A wrestling match.

40. HIROSHIGE. Lady in a boat, watching the fireworks on the Sumida River. A fine mellow impression. Remarkable composition.

41. HIROSHIGE. Park in cherry-blossom time. Soft colors.

42. KUNISADA (signed Toyokuni). Man on guard at night. Perfect condition (album print). Note the superb blacks.

43. KUNISADA (signed Toyokuni). Night scene. Men on rocky shore.

44. KUNISADA (signed Toyokuni). Large print. Lady seated in disused black chariot, overgrown with vines. A remarkable print.

45. KUNISADA (signed Toyokuni). A diptych, representing an apparition and a startled warrior. Perfect state.

46. ——. Musicians in village street at night. A beautifully executed print by a comparatively modern artist.

47. ——. A snow scene, a village by moonlight.

48. ——. Girl followed by a servant; mountainous landscape; A lord carving an inscription on a tree, in a rainstorm. (3)

49. ASHITOMO. Man and woman on sea-shore. Effective and refined color-scheme.

50. HOKUSAI. Goddess Gonto Among the Clouds. Half block in black-and-white.

51. HOKUSAI. Brigands Burning the Church. A print in black-and-white.

52. HOKUSAI. Buddha Praying for Rain. Black-and-white print.

53. HOKUSAI. Priests Discovering the Skeleton, "Isawa no Ugai Tokudo." Black-and-white.

54. HOKUSAI. Buddha Ascending Mt. Fuji. Fine black-and-white print.

55. HOKUSAI. Goddess Descending by Night, riding on an immense mythological animal. Black-and-white.

56. HOKUSAI. Priest Teaching Buddhism. Unusual form of black-and-white print, showing border.

57. KUNISADA. Lady in blue and warrior in brown. Perfect state (has been preserved in an album).

58. KUNISADA. Man with pipe and letter box. Perfect state.

59. KUNISADA. Large panel print. Lady reading scroll. Costume of very effective striped material. A decorative print. Good condition.

60. TWO MODERN PRINTS. Very pleasing. (1) Crouching girl gathering greens. (2) Girl at round window, blossom time.

61. HOKUSAI. Two prints of fine design from the 100 Views of Fuji-yama. (1) The ford. (2) Three men in a boat.

62. HOKUSAI. A fine color print from the "Duties of Women" series. Girl reading to old woman and a group of men.

63. MINKO. (1770) Two small prints in soft color. (1) A cap-maker. (2) A polisher. Rare.

64. HOKUSAI. Moko's Messenger Killed by Shoguns. An illustration of Buddha's prophecy of the Chinese Invasion. Black-and-white print.

65. HOKUSAI. Chinese Boats Destroyed in a Storm. A spirited print printed in black-and-white.

66. HOKUSAI. Thirty Gods Worshipping Buddha, with Buddhistic invocation. Rare black-and-white print.

67. HOKUSAI. Tasei with Priests Adoring. Black-and-white print.

68. HOKUSHU. Triptych with Yellow Background. Jealous lover interfering. His rival has on a robe of finest black.

69. HOKUSHU. Osono seeking her revenge.

70. HOKUSHU. Yoshiwara Beauty, dressed for walking, beckoning to her lover. Diptych.

71. KIYOMITSU, 1738-1785. Kintoki, Strong Boy, feeding his pets.
An interesting print in good condition.

72. KORIUSAI. Summer Cooling by Moonlight. A little attendant serves tea to two ladies seated on an Engawa at a barred window; beyond a full moon emerges from the clouds over the Ocean.
A print of high quality.

73. KUNIAKE. Samurai Seated Near a Screen, admiring a painting by Ichihosai.

74 KUNICHIKA. Warrior with sword in his teeth swimming the waterfall. Half length.

75. KUNICHIKA. Dancing girl. Half length.

76. HOKUSAI. Two well-known prints from the 100 Views of Fuji. (1) The earthquake. (2) Pine tree on an island. Remarkable compositions.

77. HOKUSAI. The celebrated wave print, from the 100 Views. Early impression.

78. HOKUSAI. Old color print. A giant being bound by ropes. 1813.

79. HOKUSAI. Travellers Viewing Fuji Emerge in the Morning Light. Black-and-white.
No. 2 of the "100 Views," and excellent early impression.

80. KUNISADA. Lady on verandah overlooking the sea. Rich, but not bright coloring. Perfect condition.

81. SUKENOBU, 1737. Excellent example of early landscape in black-and-white.

82. ——. View of Fuji-yama. Beautiful color.

83. KUNISADA (signed Toyokuni). Mother and children at window. Snow landscape. Fine state.

84. KUNISADA (signed Toyokuni). A lord in rich black robe, at home. Album print, perfect state.

85. KUNISADA (signed Toyokuni). An assault, by night. Very effective print, in perfect state.

86. KUNISADA (signed Toyokuni). Lady richly clad, raising an umbrella. Note the embossing on the black and the gauffrage on the white. Perfect state.

87. SUKENOBU, 1737. Woodchoppers and landscape. Wonderfully fine condition.

88. SUKENOBU, 1737. The water wheel. Very curious old print, antedating color prints.

89. KUNISADA. Lady dressing a young girl's hair. Very brilliant impression of black and blue.

90. HOKUSAI, 1813. Color print. Two in a boat off a snow-clad shore.

91. HOKUSAI. Study of rabbits. Late impression on mica-dusted paper.

92. HOKUSAI. One of the 36 views of Mt. Fuji. Large print in full color. Late.

93. HIROSHIGE. Cliff-side in spring, with view of sea. A strong composition, excellent color.

94. HIROSHIGE. The huge pine tree beside a tea-house, with many figures.

95. HOKUSAI. "Number Ten of the 'Hundred Views.'" A fine example in black-and-white.

96. KUNISADA (signed Toyokuni) Actor in robe of orange and blue. Perfect state (preserved in an album).

97. KUNISADA (signed Toyokuni). Lady listening at a gate. Twilight. Fine clean impression.

98. TWO COLOR PRINTS AFTER HOKUSAI, on mica-dusted paper. A painter. (2) Two fowls. Effective. (2)

99. MINKO, 1770. Two workers in metals. Original print in soft color. Rare.

100. HOKUSAI. Huntsmen Subduing a Bear. Fuji looming beyond.

No. 58 of the "100 Views"; black-and-white.

101. HOKUSAI. Dog Baying the Moon; Fuji quite black in the moonlight.
No. 55 of the series by Hokusai.

102. HOKUSAI. Children with Hotei, Sennen and Ebisu. Oblong color print, 1813.

103. HOKUSAI. Group of Figures, in black, blue and grey. From the "Gwafu" series.

104. KUNISADA. Two Girls in a Snowstorm with Raised Umbrella. Against the snowy brackground for which Toyokuni is noted.

105. KUNISADA. People on a Verandah, overlooking the lake.
Diptych by Kunisada.

106. KUNISADA. Triptych. Three girls near a Great Stone Lantern at the entrance to the Temple. Subdued coloring; note the flock of wild geese against the faint pink sky.

107. KUNISADA (signed Toyokuni). Woman Attendant on the Shore. Perfect state of a well-designed print.

108. KUNITSUNA. Lady at night with branch of cherry blossoms.

109. KUNIYOSHI. Lady Walking near a waterfall; print somewhat rubbed but of charming quality.

110. KUNIYOSHI. Two warriors on the Seashore. A very fine composition. Excellent color.

111. KUNIYOSHI. Two Men about to embark at the edge of a Bamboo Jungle.

CHINESE AND JAPANESE TEXTILES AND PAINTINGS.

112. USHICHIKI WOVEN IN GOLD AND GREEN in medallions of Botan (peony) and HoWo Birds, on an Apricot ground. 25 inches square.

113. JAPANESE FUKUSA. To cover "New Year's Gifts." Pink Lotus and leaves growing from the water, embroidered in gold and colors, on apricot silk. 17 by 16 inches.

114. CHINESE EMBROIDERY. Deep Embroidered Collar Used in a Chinese Dance. Three rows of 24 feather-shaped strips of floral embroidery, edged with black; the first dark blue, the second row on an "old red" ground, and the deeper row on a light ground. Depth, 14 inches; bottom width, 70 inches.
A fine piece in fine condition; could be easily adjusted into several very handsome lamp-shades.

115. CHINESE SILK TSUZURE (OR TAPESTRY) HANGING. Two Mythological animals in black rising from the Waves engage the Sacred Lotus in a medallion having blue background bordered with black, guarded by a superb Imperial Dragon woven in gold and black; above a Stork in flight, woven in ivory, blue and gold. The background of woven flames and clouds. 19 by 62 inches.

Purchased some years ago in Paris. A very handsome piece. Emblems of "Good Meaning."

116. CHINESE TSUZURE HANGING. Companion piece to the preceding but somewhat damaged.

117. JAPANESE CARVED AND PAINTED WOOD DECORATION. A pair of Mandarin ducks crouched under a blossoming Lotus Plant, pierced wood carving in soft natural colors in shaped gilded frame. 13 by 15½ inches.

118. EMBROIDERY IN GOLD AND COLORS. An Imperial Dragon, rampant, in gold threads, chasing the Sacred Ball among the clouds, in soft colors, embroiderd on an "old red" ground; two Mythological Animals in gold at the border, with floral border opposite. 25 by 68 inches.

119. CHINESE SILK TSUZURE (OR TAPESTRY) PILLAR HANGINGS. Formed of three panels, each showing a Sage with his attributes; of remarkable silk weaving, in colors, divided and bordered with a strip of blue brocade. 35 by 9 inches.

These Tsuzure weavings showing figures are very rarely offered. They are in good condition, the highlights woven in gold threads.

120. SILK TSUZURE PILLAR HANGING.

Three Sages, different from the preceding, but mounted with brocade of the same pattern and heightened with gold.

121. SILK TSUZURE PILLAR HANGING. Similar to the two preceding lots showing Sages woven in gold and colors, but bordered and divided with strips of dark blue embroidery.

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122. SUPERB TEMPLE BANNER. Ticho Hideyoshi, Kyomasa and Yukinaga, three of Japan's greatest Generals, starting to attack Korea. Painting about 1830.

An important painting heightened with gold, of a character almost unknown in this country and now very rare in Japan, having grown into disuse. These Banners were painted by order of one of the Nobility of Japan for use at the Boy's Festival, May 5th, with careful work and artistic finish of a very high order. They measure seven feet by twelve inches and form an imposing decoration. The Warriors in full armor with glittering helmets, swords and armor, start out on horseback from an old Pine Tree.

123. SUPERB TEMPLE BANNER, COMPANION PIECE. Yoritomo, great Warrior of Japan, giving his horse to Takatsuna who is starting out to attack Kyoto.

Companion painting to the preceding and equally fine. Yoritomo, attended, is seated on a Verandah, over the rail of which is thrown a fine rug, watching Takatsuna ride away on his favorite black horse.

124. KAKEMONO PAINTING IN MONOTONE ON SILK. A man poling an Ikada, or Bamboo Raft, past a waterfall; clouds drift over the hills. By Kanbia (Mami). Signed and with his seal.

Very delicately rendered and mounted on native pongee.

125. ANCIENT KAKEMONO PAINTING ON SILK. A famous legend. Kiyomori, great Warrior, having descended in state from his Kuruma, drawn by a Black Ox, with attendants, going to seek Hotoke, the beautiful Geisha Girl, who had charmed him by her singing and dancing. She is seen, dressed in white, coming down a winding hillside path.

VERY OLD AND FINE. Presented by the late Howard Pyle to the owner twenty years ago when he was purchasing Japanese Art for the Philadelphia Museum. Signed by the artist, Miwakawa Zeishi, and with the seal of Ryusuido, about 1700.

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126. PAINTING BY SHUNSUI. Bear and her cub. Painted about 1820, signed and with seal.

A very large painting on silk.

FROM THE "53 VIEWS OF HIRSHIGE." THE OBLONG PRINTS.

127. HAKONE. Towering cliffs with white Fuji in the distance across blue waters.

128. KAKEGAWA; windy day with kites flying, and people passing on the bridge.

129. HAMAMATSU. Four coolies grouped at a fire under a large cryptomeria tree.

130. CLIFF AT YUI. White sails carry the eye across blue water to snow-covered Fuji.

131. EVENING SNOW, KAMBARA. One of the most famous of the many fine snow-scenes of Hiroshige. From the "53 Stations."

132. KAMEYAMA. CLEAR WEATHER AFTER SNOW. A Daimio's procession climbing the hill.

A renowned print and well-known as a masterpiece, from the oblong "53 Views."

133. SHUNZAN ON THE TOKAIDO ROAD. Travellers on foot and horseback, coolies, etc., pass along the shore; blue water beyond, on which yellow sampans rest. Margins.

134. TWO GIRLS AT SHINGAWA TEAHOUSE. From the oblong Tokaido Series. A very rare print with one-eighth-inch margins.

135. FUJIKAWA. People saluting a passing Daimio.

136. KANAYA. Many people crossing the river and sands.

137. NITTSUAKA. Steep cliff path edged with pines.

138. FUCHU, with a Lady being ferried over.

139. OKABE. Peasants climbing Utsu Pass. Not over-printed as sometimes found.

140. MIYA. Atsuta Temple Festival, showing the horses and attendants of the "triumphant car."

141. TOTSUKA. Travellers dismounting; charming twilight landscape.

142. MAIZAKA; showing a fleet of junks with yellow sails.

143. FUKUROI, with peasants cooking by the rice-field.

144. SHIMADA, with its wonderful perspective of travellers fording the Oi River.

145. SAKANOSHITA, with travellers admiring distant blue and darker mountains.

146. FUJISAWA. The temple rising from the mists seem beyond the Torii.

147. HIRATSUKA. Rounded hills showing white Fuji against a blue sky.

148. PINE TREE PATH AT YOSHIWARA. Fuji beyond, softly grey.

149. TEA HOUSE MARIKO. The early plum blossoms against a rosy sky.

150. SHIRASUKA. Blue sea between curving hills, up which passes a Daimio's procession.

151. ISHIYAKUSHI. Pilgrims visiting the Shrine.

152. NARUMI VILLAGE STREET. Evening light.

153. FUTAGAWA, or "Monkey Race Course," sweeping hill-side with many tiny pine trees.

154. HODOGAWA. People crossing the Bridge to the village.

155. MIZUKUCHI, with peasant drying gourds.

"ONE HUNDRED VIEWS OF YEDO."

156. SNOW FROM YUSHIMA HEIGHTS. Across icy blue water.
A scarce print from the "100 Views of Yedo."

157. SNOW AT ASAKUSA. An effective composition, the scene viewed under a great circular lantern.

158. RAIN AT ASAKUSA, with cuckoo flying over. Fine gradations in the blues.

159. ASAKUSA RIVER. Finely printed, note the shadow of the Geisha on the Sudare.

160. AYASA RIVER SEEN NEAR A GREAT MIMOSA TREE. A man poling a raft under an Ocho tree.

161. GARDEN OF AKIBA TEMPLE. Ladies admiring the shadows in the blue water.
The man sketching on the balcony of the tea-house is supposed to be Hiroshige.

162. FLYING STORK OVER MINOWA. A noted print from the "100 Views of Yedo."

163. HANGING TORTOISE ON MENNEN BRIDGE. A well-known print of the "100 Views."

164. CLEAR MOONLIGHT FROM THE VERANDAH, Geisha's Shadow on the Shoji. From the "100 Views."

165. GREAT SHRINE, FUKAGAWA. From the "100 Views."

166. FUKI FROM YEKOIN. From the "100 Views of Yedo."

167. HASHIBA FERRY AND CURLING SMOKE. From the "100 Views."

168. RAIN AT KANDAGAWA.

169. THE MAPLES OF MAMA. The swamp is seen through the overhanging boughs. Noted print.

170. MITSUMATAGAWA. Two white sails carry the eye to distant Fuji across the water.

171. CLEAR WEATHER AFTER SNOW. NIPPN BASHI.
A fine print in fine condition. The "Bridge Views" of Hiroshige are particularly good.

172. SNOW AT OCHANOMIZU. And still snowing. "100 Views of Yedo."

173. OMMAYA EMBANKMENT. Well and clearly printed.

174. SAMESU ON SHINAGAWA. A very effective blue print. From the "100 Views."

175. SANYABORI. NIGHT AND GEISHA GIRL. A fine night scene from "100 Views."

176. THEATRE STREET, MOONLIGHT. Said to be the only print done by Hiroshige showing the casting of shadows. From the "100 Views of Yedo."

177. OX STREET TAKANAWA. With rainbow and large cart-wheel.

178. WATERFALL AT OJI. From the "100 Views of Yedo."

179. STREET SCENE YOTSUYA. Showing the hind-quarters of a large horse. From the "100 Views."

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180. SUMIDA RIVER SNOW. From the "60 Odd Provinces."

181. MIOMATSUBARA, with Fuji showing evening mists against the melting snow across a promontory projecting into deep blue water.

182. WATERFALL AT SHIMOZUKA. From the "60 Odd Provinces."

183. WHITE FUJI seen beyond a promontory; waterfall. Two prints from the "60 Odd Provinces." (2)

184. ELEPHANT HEAD MOUNTAIN, SANUKI. Evening mists.

185. RAINING AT HOKI ON THE WORKERS IN THE RICE FIELD.

186. FISHING AT TOSA IN ROLLING BLUE WAVES.

187. TYPHOON AT MYSAKA; rain falling in ribbons.

188. MATSUCHIYAMA; festival procession and rosy mist, "Yedo Meisho."

189. TAKEMON, with fleet of fishing boats, many people passing. "Yedo Meisho."

190. SNOW VIEW, NIPPON BRIDGE. "100 Views of Yedo."

191. NIGHT VIEW WITH GEISHA, MATSUCHIYAMA. Note the reflection of the stars in the Sanya Bori.

192. OX STREET OR RAINBOW AT TAKANAWA, puppies and great cart-wheel. From the "100 Views of Yedo."

193. RAIN ON KANDA GAWA (Kanda River). A well-known "green" print from the 100 Views of Yedo, showing the Temple of Confucius.

194. CHERRY BLOSSOMS ON SUMIDA BANK. Oblong print with full margins from the "Toto Meisho."

195. VIEW OF MATCHIYAMA. A three-color print from the "Toto Meisho," oblong, margins.

196. GOLD MINE AT SADO, "Shokoku Meisho."

197. GREAT ROCK AT SOTAGAHAMA. From the "100 Views," Shokoku Meisho.

198. KAMBUCHI RAPIDS. "Shokoku Meisho."

199. RAIN AT OCHIAI BRIDGE. Curious green print from the Shokoku Meisho, 100 Views.

200. KIRIFURI WATERFALL, NIKKO. "Shokoku Meisho."

201. KUNIYOSHI. TRIPTYCH. GHOST PRINT. A noted legend of the ghostly lady rising from the well.
These "ghost" triptychs are scarce.

202. KUNIYOSHI. Night seene, lady erouehing.

203. MINKO. Flourished about 1770. MAKING ARMOR. Very interesting small print and eoloring.
This and the two following prints are from Minko's rare series of "Occupations."

204. MINKO. BOY RAKING. Fine small eolor print.

205. MINKO. STENCIL MAKER. Corner repaired.

SADANOBU.

206. RAIN AT YEDO; SNOW AT YEDO. Four half-bloeks. (4)

207. TEA HOUSE, MOONLIGHT; RAIN AT YEDO, Bridge and Verandah landseapes. 4 half-bloeks. (4)

208. SHIGEMASA, 1738. LADY ATTENDED APPROACHING A FISHING BOAT. The drawing of their figures extremely fine.
Work by this artist is rare. A print in black-and-white, touched with color.

209. SHUNKO. Two Hunters elaiming a dead Heron. DIPTYCH.

210. SHUNKO. Two lovers by a Stream, moonlight.

211. SHUNKO. Porter Resting by His Burden. Consisting of two large black Containers. Excellent color combination. Date 1820.

212. SHUNKO. Yoshiwara Belle on Parade, richly robed, with one attendant.

213. SHUNTEI, 1769-1820. Warrior Fully Armored with Attendant. A soft-toned print of striking composition on a yellow ground.

214. TOYOKUNI. Okagu in the "47 Ronins." In a pink chrysanthemum robe.
A fine example of Toyokuni's best period, on a yellow ground.

215. TOYONOBU, 1711-1785. LANDSCAPE WITH FIGURES. Black-and-white, slightly worm-eaten.

216. TOYONOBU. Street Scene. Graceful and Masterly drawing of figures. Rare.

217. YEISEN. Lady in a Loose Black Robe, over pale Cherry color, just rising from a pile of cushions.
Graceful and effective print.

218. YEIZAN. A Girl's Reflection Seen in an Oval Mirror of Black Lacquer. A broadsheet of much charm.

219. YEIZAN. Girl in Blue Gown Climbing the Stairs. Large panel print with original border.

220. HIROSHIGE I. Futani, from the "36 Views."

S. L. PARSONS & CO., Inc., Printers, 45 Rose St., New York.

No. 64. Hiroshige. Triptych. Rapids of Awa-No-Naruto.

Plate 1.

THE METROPOLITAN
MUSEUM OF ART

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